

ANOTHER SEASON OF LINEN.

SIGNS THAT THE SUMMER GIRL WILL BE LOYAL TO IT.

Even if you are a Fresh Beauty in the Shops and Pretty Frocks of Linen for Southern Trips—Believe in the Warmth of Them. Rather Than Longer Coats.

The linen frock looms large among the early spring models and models for Southern wear, and apparently we are to have another linen season, though this early popularity may possibly be an echo from last season, rather than a prophetic sign. As a rule, linen has not the supple drapability demanded in to-day's materials, yet its crisp freshness, its firm body, and its good wearing qualities have so endeared it to the summer girl that she remains staunchly loyal to it.

Nothing really new in linen has appeared so far this season, but the counters are piled with linens in all colorings and all qualities, fine and coarse, smooth or rough. Some of the smooth linens, while firm, are remarkably soft and flexible for heavy linen, and there are beautiful embroidered linens in this quality.

The dot and the ring figures did not end their popularity last season, but are conspicuous on all classes of goods, including some particularly smart linens in white, string color, and the soft dull blues, greens and pinks have been embroidered on their surface groups of two interlocking rings set at considerable intervals.

The water dot in heavy raised embroidery and self color is also in evidence upon many of the new linens, and there are expensive linens with little openwork embroidery motifs or medallions scattered all over them, as well as linens worked all over in the popular broderie Anglaise, or with borders of this embroidery.

It seems probable that this broderie Anglaise will be as popular for the trimmings of linens as it was last year; and already the manufacturers have turned out beautiful robe patterns or shirt waist suit patterns in linen and broderie Anglaise. Some of these patterns shown have undoubtedly been kept over from last year; but if they are adaptable to the present frock lines, they are none the worse for that; and some of the patterns bear this year's stamp in the forms of the embroidery motifs.

There are many heavy coarse linen laces slightly differing from those of last season, and the handwork of them resembles the heavy modish Irish crochet, in that certain parts of their designs stand out separately from the main body of the lace, being attached to it by little stems.

The real Irish crochet is considered none too good for trimming the fashionable linen

frock whose full-plaited skirt has a castelated band of stitched linen at the bottom, while the bottom of the blouse is formed of a similar band buttoning up in tabs upon a full upper blouse of batiste broderie Anglaise.

Valenciennes lace is used for a very shallow transparent yoke and collar. The sleeves end at the elbow in flowing linen cuffs turning back upon the batiste embroidery sleeve.

The elbow sleeve, with or without under-sleeve, appears upon a large number of the newest linen frocks, frequently, as in the case just mentioned, being finished with a flaring turn back cuff of the same or contrasting material; and this idea will be especially pretty in the boleros worn over thin blouses.

The bolero has defied the assaults of the long coat through the winter and retained its prestige; and for summer it is even more indispensable than for winter, because no long coat comes triumphantly through laundering, and there are still women who demand summer frocks actually tubbable.

Long semi-fitting coats, loose box coats and blouse coats with backs and short basques are made in linen, but the blouse boleros are as profuse and highly as numerous as any of them, and the short loose bolero will doubtless fall coquetishly over the sleeve blouse, as in summer past.

Heavy hand embroidery, open work embroidery and inset drawnwork motifs combined with raised embroidery run riot on the smart linen frocks, and there are some smart effects in braiding, done with a sort of linen soutache.

The frock illustrated here, with trimming of heavy linen lace set into the bolero and the skirt bottom in castellated form, has been copied for Palm Beach wear in the palest of buff linens, trimmed with open work embroidery of the same color and white, and to be worn under the bolero is a hand made blouse of buff batiste inset with Valenciennes.

The skirts of the linen frocks, even in many of the more elaborate type, clear the ground and are fitted round the hips, but very full at the bottom. If the frock is to be laundered the making must be done with reference to that and some women prefer the well shaped skirt with dounce, or cut very full at bottom, because many of the plaited models seem too much for the skill of the laundress. Plaits are,

DRESS TIPS FOR STOUT WOMEN

DON'T OVERDRESS, BUT ALSO DO NOT BE TOO PLAINLY GOWNED.

Begin at the Foundation to Do the Thing Thoroughly—Avoid Horizontal Lines or Very Plain Lines of Any Kind—Soft and Not the Shiny Black Is Best.

While her slender sisters are being sartorially catered to so satisfactorily, and their lines studied and complimented, the poor woman to whom nature has been too generous in the matter of avoirdupois is obliged to work out her own salvation where her clothes are concerned, or trust to her dressmaker to "tuck" to her something originally intended for a woman half her size.

Usually in the adapting so much of style and cut is lost as to render the result anything but a thing of beauty. Truly a gown, of all things, should be built for the type of woman by whom it is meant to be worn.

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There are popular superstitions about the dressing of a stout woman that go to the extremes of either plainness or amplitude of drapery, but the truth lies just between.

In absolutely plain clothes, a really stout woman looks stuffy and uncomfortable. On the other hand, a gown all fuss and furbelow, with flowing draperies and sleeves, gives her the appearance of a full rigged ship with every sail set. There is really no reason why any woman should be over stout, unless she is a victim of that unusual disease, obesity. "Too too solid flesh," as a rule, is the result of a too great fondness for the good things of life, or laziness in combating the silent advances of the enemy.

The undeniably stout woman must look her condition in the face, and unless she is content with making an effort to overcome it, she must make the best of it and dress in a manner which will disguise as much as possible the fact that there are times when it is possible to have too much of a good thing.

She must begin at the foundations of her dressing in her efforts to reduce her apparent size, eliminating all voluminous and superfluous undergarments and using only those that will cling as closely as the proverbial brother and take up the least room.

That undergarment must be worn, goes without saying. It takes one thickness from the hips at once. Also, in the matter of short petticoats and corsets, the union variety is the most satisfactory.

The silk petticoat, which is the only petticoat besides the short one that should be worn, must have a perfectly fitting yoke of the silk, unlined, and at least eight inches deep. As little material as possible should be used in the body of the skirt, but a wide, shaped flounce will be found necessary to give the proper fullness at the bottom, so that there will be no uncomfortable flopping of the skirt about the heels.

For warmth, instead of the old fashioned flannel petticoat, a pair of equestrian rights should be worn, and as these may be found in three different weights, in both silk and wool, there ought not to be any difficulty in finding the warmth (or lack of it) desired.

If possible, the corset should be made to order, for there is no more important part of a stout woman's clothing, and for obvious reasons its perfect fit is essential. Undoubtedly in this way, there will be a great difference noticeable in a woman's size, for much of the short waisted appearance of a stout woman is produced by the bulkiness of her underclothing and the bunching of her petticoats by the use of drawing strings.

It is quite possible for the stout woman who is not sure of herself in her dress perceptions to make lamentable mistakes, but, unless she can afford the service of a really good dressmaker, she had better be responsible for her own errors of color. Green lizards and gold chains are just as common as the average cheap seamstress. At any rate, there will be a certain amount of originality in her gowning, and by the use of some self-reliance, and giving it the proper amount of thought, she will find that in a comparatively short time she will have astonishingly good results as a reward.

Most large women think it best to stick to black, and in this they are right, for judgment, they must not forget that black is black and black, a shiny, lustreous black, such as satin, messaline and the rest kind in woolen goods, moccasin is just as enlarging in effect as light colors.

Crepes de chene, broadcloth of a dull finish, and worsted are all safe, and the nature are the only ones that reduce the apparent size. In fact these goods, even in light colors, will not make one look any larger than a black that is shiny and reflects the light.

The keynote of the materials used by stout women must be flatness, in weave as well as color; that is the real secret of dressing to appear small.

The reigning vogue for an unlimited amount of material in gowns must be met by the stout woman with the discretion that is ever the course of wisdom. A stylish

cut and an effective disposition of trimming will often give the effect of amplitude of material without its bulkiness, but at the same time great care should be used that there is no effect of skimpiness, for nothing is more distressing than a woman of size in a gown that has a drawn look over the bust, too tight sleeves, or a skirt made with plaits that are too shallow.

The starting of a few yards of goods is sure to ruin any garment for any woman, and nothing is more evident with every step when there is a lack of material in a gown.

The short walking skirt, which has had so many ups and downs since it first appeared, for its length changes each season, is one of the troubles in which the stout woman is likely to go astray. Its unbecomingness is undeniable, but no woman of size will, for that reason, eschew its comfort and cleanliness, nor because of it court the profusion of gowns that lurk in the corners of the long tailed gown, which, though held up never so carefully, are sure sometimes to sweep public floors and stairs.

Such skirts for the stout woman should be made with very deep plaits stitched down from the waist about eighteen inches in the front and sloping upward to about ten inches from the waist in the back.

From the waist line to where the stitching ends the material should be cut from the under side of the plaits, to remove the extra cloth over the hips. In length the skirt should be at least two inches from the ground, and the plaits will give so much fullness at the bottom that the feet are pretty too much in evidence, an objection usually made to a skirt of this length.

A successful model which is always good, though not especially new, is a line box plaited skirt with the plaits stitched half way down to the knees, from a shallow yoke that comes just below the hip line. In the front the plaits form a fairly wide box plait, and at the back are very deep inverted plaits which give sufficient fulness for the skirt to stand out in the manner so necessary for a properly hung skirt.

This gives no suggestion of a full back, if made right, though it is one of the things that test the skill of even the most experienced dressmakers and tailors, and in the hands of an unskilled person is generally a failure. Some figures are so constructed that to get this effect it is necessary to wear a small flat bustle under the petticoat.

Horizontal lines should never be worn by the stout woman in any part of her costume, and even straight lines that are so prominent as to catch the eye should be avoided. The less the surface is broken the better the appearance. Lines should be avoided in colors should be avoided as much as possible, and even when black and white are used together, the white should be confined to the collar and vest, and the black be unbroken by any introduction of the white in sleeves or skirt.

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THE MINOR POINTS OF DRESS.

BE DAINTY IN THESE IF YOU HOPE TO LOOK WELL GROOMED.

Pretty Neck Pieces That Can Be Self-Made Better Than Bought—How to Make a Collar and Cuffs That Fit—Belts, and the Benefits Cheap Goods Bring.

Dainty dress accessories are quite as important items in the proper grooming of a woman as is the material from which her gown is made.

Collars and cuffs, whether separate or attached, lace, handkerchiefs, gloves, pins, veils, everything in fact that goes to make a harmonious whole, must have the greatest care and attention, and are no small item in the cost of dressing. The present fancy for detachable washable collars and "dickies" will recommend itself to women who love daintiness of person.

It is an economy to make for one's self all sorts of the pretty neckwear now so much the fashion, and is a far better method of employing one's spare moments than in the making of senseless fancy things. As gifts nothing is more acceptable than a dainty collar set, or a pretty hand made handkerchief, and all sorts of sheer materials may be used with charming effect.

For a long neck a pretty collar may be made by gathering an inch wide lace upon the outer side of the hand a frill of narrower lace is sewn, and the widest band is then covered by a fancy beading, through which is run a band of black velvet ribbon.

This collar may have cuffs to match, and if it has all the prettier. There are a thousand and one ways of making these attractive neck finishings and no limit to the materials which may be used, with the only proviso that they may be washable.

Tubable clothing of all sorts is a fad of the day, and a wise one it is, for it insures a freshness in one's clothing that used to be enjoyed only in the heat of summer. Nowdays women wear the thinnest of shirt waists all through the coldest weather and frequently white pique or duck skirts for indoors, a fashion which a few years ago was the prerogative of the trained nurse only.

The shirt waists are worn over silk slips.

with either buttonholes or loops, or tiny slip covered rings and loops, make the proper finish, and the snugger the cuff fits the more becoming it is to the hand.

Belts are another article of clothing which either make or mar a gown, and a woman's figure as well. After the fashion for high girlish there has been a decided reaction, and now narrow strap belts are once more the fashion, though in a great many there is a tendency toward more width in the back than in the front.

Crush belts, too, are seen, but unless they are very light they are liable to make the waist look larger. A slight

or neat little knitted vests of wool, lace thread, or silk, that come especially for that purpose, and so are quite as warm as waists made of wool or other materials.

The art of properly dressing the neck—and it is an art—is understood by few, dressmakers included; indeed there is no surer test of a dressmaker's skill, unless it be the putting in of sleeves. Most women, while realizing that something is wrong, are not able to tell just what it is, nor how to rectify it. For such a few suggestions may be helpful and not come amiss.

A collar should never be shaped, unless for a very short, thick neck, and then it is only necessary at times, when the throat is not well formed in front. For a slender or long neck there is never the slightest need for shaping the collar if it is attached to the waist in the proper manner. To do this a bias piece of canvas is cut. This is fitted to the neck, and from this pattern is made the finished collar.

If the collar is of very sheer material a paper pattern should be cut and the goods based to it, to keep the perfect shape, and whatever trimming it is to have is to be done before the basting threads are removed.

Canvas or other interlining should never be used. It is always ungraceful and stiff looking, and even featherbone foundation collars are apt to give a hump-like appearance unless the very thinnest kind is used.

The best, and by far the most satisfactory, means for holding the collar up and keeping it in good condition is to use whalebone cut in very thin strips and covered with linen tape. The linen tape is strong enough to prevent the whalebone from pushing through, and, if it is used in a collar that is to be washed, will last as long as it is worn, whereas if silk tape is used it is only a matter of a very short time before the bones push through. Moreover, after one washing it becomes so yellow that it shows very plainly through lace or other thin goods.

Nothing so quickly proclaims a gown "house made" as the lack of that touch of genius in collar and cuffs that is seen on almost all French gowns and is the despair of most cheap dressmakers. The secret of it is not hard to learn, and it is to be found in the fact that all well made gowns have collars and cuffs that fit, not the sort of thing that any one could put on, but things that will fit the person for whom they are intended, and no one else, unless she happens to be exactly the same size.

Most French made collars are slightly higher in the back than in the front, as most women's necks need that extra height. Especially as they grow older, and in making separate collars and cuffs it is well to remember this fact.

One of the best things for the neck are made of the popular cut out embroidery. Especially attractive is a set that is finished with frills of fine white ribbed gauze. The edge of the plaiting are finished with a very narrow real lace edge, and the cuffs fasten with tiny buttons and buttonholes, as does also the collar.

In the matter of cuffs it is quite as important that they fit closely as in that of collars, for cuffs or sleeves through which the hand may be easily slipped are always entirely too large, are awkward and unbecomingly in the extreme, and should never be found on anything that is made to order, though, unfortunately, such is by no means the invariable rule.

To insure a cuff fitting properly it is necessary to have it fasten after the hand has been passed through, and while some women think this a great nuisance, the added style it gives to a gown more than repays for the little extra trouble in fastening it.

Small hooks and eyes, small buttons,

A. Simonson
933 BROADWAY. 21st-22d STREETS.
A luxuriant abundance of hair gives an individuality to its owner that is unequalled by any other charm, and an effective coiffure assures style and grace to even the simplest toilet.
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I give my personal attention to the minutest detail; every article leaving this establishment is subject to my severest scrutiny.
By this means alone my establishment has gained a world wide reputation for superior workmanship, assuring absolute satisfaction to all my customers.
— I also have an elaborate and exceptional assortment of Hair Ornaments, which are so necessary to heighten the effect of a beautiful coiffure.

C. C. SHAYNE, Manufacturing Fur Merchant

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AT THE FOLLOWING DISCOUNTS.

Fox, Mole skin, Gray Squirrel, Bear	20 Per Cent. Discount
Chinchilla, Russian Sable, Alaska Sable (skunk)	15 " " "
Ermine, Lynx, Persian Lamb	10 " " "
Hudson Bay Sable and Marten	10 " " "
Mink and Otter	5 " " "
Men's Fur-lined Coats and Sleigh Robes	10 " " "
Automobile Coats for Men and Women	15 " " "

NOTE: I do not sell blended or Darkened Russian or Hudson Bay Sables nor Mink.

NOTE: I do not recommend Fox as serviceable fur.

All sales strictly for cash. No goods sent on approval.

41st and 42d Streets, Between Broadway and 6th Avenue

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Belts are another article of clothing which either make or mar a gown, and a woman's figure as well. After the fashion for high girlish there has been a decided reaction, and now narrow strap belts are once more the fashion, though in a great many there is a tendency toward more width in the back than in the front.

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Small hooks and eyes, small buttons,



frock, when that frock is far removed from the waist and the skirt is so long that it becomes in contact with the ground, then it is a question of whether or not the frock is to be worn at all. Such linen frocks are being made for wear at the swell Southern resorts and their cost runs well up among three figures, but to one such frock there are fifty linen frocks of simpler fashion and these are the practical general utility frocks that every Southern and bound traveler is including in her outfit.

The shirt waist in one form or another and the plaited skirt offer the most severe and practical model for the linen morning frock, and all of last season's shirt waist designs are appearing again, save that the various schemes for lengthening the shoulder line are laid aside. Many of the prettiest models have yokes, but the epaulettes or shoulder straps have lost its vogue.

The sleeves are a trifle fuller at top, but have not changed radically in shape, and on the severe shirt waist suits of which we are speaking the shirt cuffs with links or the wristband with button, are the rule, though there are many little variations, including turned back embroidered or scalloped cuffs, cuffs close fitting and reaching half way to the elbow, &c.

The frock illustrated among the cuts and made with a shallow shaped yoke embroidered in a line with the design and a skirt yoke matching the yoke of the blouse is an excellent model of this class emanating from a first-class maker, as is also the shirt waist frock with flat bands bordering the cut down neck and running down the blouse front. There is a little difference of open work batiste embroidery, of which little more than the collar shows.

The skirt has two narrow stitched box plaits of just the width of the bands on the blouse front and looking like a continuation of them. These are stitched half way to the knees and the sides and back of the skirt are laid in side plaits stitched to a corresponding depth.

A third frock, plain, but not quite so severe and made with a blouse eon, has a yoke scalloped around the bottom and box plaits below the yoke. The full box plaited sleeve has a turned back scalloped cuff at the elbow and the close, long under-sleeve was, like the whole under blouse, of open work batiste embroidery.

All of the scallops were buttonholed by hand in heavy linen and in the centre of each was embroidered a small raised dot. A set turn-down collar and the revers down the front were formed of the batiste embroidery.

The use of sheer batiste broderie Anglaise in combination with heavy linen is exploited in more novel fashion by a French



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